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Film music – collaborative world making

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Publication date:
2019

[Link to publication from Aalborg University](#)

Citation for published version (APA):

Kolstad, M. (2019). *Film music – collaborative world making*. 1. Abstract from The ARP Joint Conference - Crosstown Traffic: Popular Music Theory and Practice, Huddersfield, United Kingdom.

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Paper proposal submission for the ARP Joint Conference - Crosstown Traffic: Popular Music Theory and Practice, University of Huddersfield, UK, 3rd-5th September 2018.

Abstract:

Film music – Collaborative world making

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"All we are doing, set aside you are an actor, writer, composer, we try to create worlds." (Zimmer, 2017). Film and music are forms of art with unique identities, discourses, responsibilities and contexts, and yet, they need to work together in a multimedia production that uses both to support a storyline. This paper will report from an ethnographic study in a danish film high school, exploring film music production as a social learning practice (Kenny, 2016), investigating how creative threads of both artforms are distributed and "etched" into one representational "line" (Ingold, 2015).

Departing from new musicology studies, understanding distributed creativity in the context of music production, can foreground knowledge about how creative relationships are configured (Zagorski-Thomas, 2017). Conceptualizing art production as a social learning process, may contribute to break the mould of individualized artmaking, facilitate reinvention of identities (Roberts, 2009), and hopefully empower students of both film making and music production to tell new, and perhaps more responsible, stories about the world (Bruner, 1998).

Keywords: Film music, Hans Zimmer, identity, film making, world building, music production, communities of practice, music education, literacy of collaboration, film school.

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